

HARVARD GLEE CLUB
EUROPEAN TOUR
1921

No 4047.449



Sewall Fund

2 Weeks.

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KNOWING that whatever the Glee Club has accomplished is due to his inspiring example and leadership, and realizing further how both the work and play of the European Trip was ever heightened by his untiring energy, we, the members of that trip, affectionately dedicate this book to

ARCHIBALD T. DAVISON

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The Harvard Glee Club wishes here publicly to express its gratitude to those who so generously contributed to the fund for the European tour. Without their help the trip would not have been possible, and it is a pleasure to include as a part of this history an acknowledgment of our indebtedness.

ARCHIBALD T. DAVISON
EDWARD C. MOORE
HAMILTON MACFADDEN

FOREWORD

DURING the last ten years or so the quality of the music sung by the Harvard Glee Club has changed considerably. Formerly the Club had used a type of music commonly sung by other college glee clubs, but from about 1912 on a new spirit appeared in the form of a growing interest in music of a high order. This interest was largely stimulated by the college Choir, an organization made up to a great extent of Glee Club members, and devoted to the singing of the highest forms of ecclesiastical music. Little by little these compositions and secular classical pieces began to appear on Harvard Glee Club programmes, and finally in the spring of 1919, finding the practice and performance of music of unequal value to be unsatisfactory both to the singers and to the public, and being agreed that the only permanent musical satisfactions were to be found in a pursuit of the highest standards, the Glee Club voted to sing henceforth only the best music possible. At this time Mayo Shattuck, Carlton Fuller, and Howard Hinners were respectively President, Secretary, and Leader of the Club. To their enthusiasm, skill, and tact is largely due the immediate success of the new plan. From the outset the members of the Club adopted with delight the changed order; numbers grew, interest quickened, critics and the public were alike ready to acknowledge the value of this serious effort to raise the standard of college singing. Finally, in

the second year of its new life, through the generous efforts of M. Bernard Fay the Glee Club was invited to visit France as the guests of the French Government.

As one of those most interested in the success of the foreign tour I desire here to offer my thanks to President Lowell, whose staunch support of the project made it possible of achievement; to Professor and Mrs. Moore, whose kindness and whose service to the Club cannot be recounted in words; to the members of the Club, and to the management, whose skill, fidelity, and enthusiasm and whose unaltered loyalty to the ideal of the best possible performance of the best possible music enabled us to complete successfully a most difficult undertaking.

ARCHIBALD T. DAVISON.

PREFACE

I HAVE been asked to write a few words concerning international aspects of the Glee Club's tour and concerning its effect on the University. The invitation to the Club to visit France was extended by the Foreign Office at the suggestion of the Ministry of Public Instruction. It was the desire of the French to cultivate the friendship of the youth of our country, more particularly of students. M. Bernard Fay, a graduate student in Harvard during the year 1919-20, who had remained in this country in relations with the diplomatic service of France, had been impressed by the work of the Club and wished to make it known in France.

On our own part, the acceptance of the invitation was in expression of our admiration for the conduct of France in the war, for the valor of her soldiers, for the sacrifices of her people and the skill of her generals, which had led our own troops as well to victory. We felt that France had saved civilization. We called to mind the contribution of France in the long past, particularly to the intellectual life and the world of beauty.

The matter had been under consideration for a year. Preparations for the magnificent reception accorded our men were already far advanced. On this side of the sea, by the spring, practical difficulties had begun to loom up — money difficulties and others. It was even debated whether the trip should not be given up. To some of us that seemed impossible. We had gone too far. Such a course would add

its weight to an impression already too rife, that Americans were ready to permit an assumption that they would do something which then they did not do. The failure of the plan would have chilled the feeling of the French, out of all proportion to the matter involved. Its success has bound together certain groups of people in both countries in sympathy and admiration. Any element of genuine feeling between the nations is of incalculable worth in the hard years through which the world is passing.

In large circles in France Harvard University had no need to make itself known. We had long-established and happy relations, which were deepened during the war. In some remoter places information concerning the University was vague. Furthermore, it was exactly among the younger and less experienced of their people and ours that the impression of fellowship needed to be enhanced. Our youth had stood shoulder to shoulder with theirs in the war. They were now to join hands in the interests of peace. The choice of music as the field of this new approach was fortunate. Any intellectual contact would have been good. An æsthetic contact was best of all. The artistic work of the Club, the morale of the men, the aptitude which they showed in social contacts left a deep impression in Europe which is good for the University. The success of the tour contributed to the reputation of the Club in our own land as well. We have won name both at home and abroad through athletic achievements, and also in intellectual endeavor. We have now added to that achievement in a great art. We have increased the love of good music in the University. The Club has given itself something to live up to in coming years.

EDWARD C. MOORE.

INTRODUCTION

IN the spring of 1919 the Harvard Glee Club determined to depart from the old tradition and sing nothing but the best choral works, classical and modern. The European trip came as a definitely planned climax to the Club's extending activities since its reorganization. Late that same spring rumor had whispered that at some time not so very distant, the Chapel Choir might be sent to England by some enthusiastic graduates. That rumor appeared well founded and convinced me that support for such an undertaking should not be impossible to obtain; if the Choir, a small body restricted to religious compositions, had aroused such interest, I saw no reason why the reorganized Glee Club with the entire field of choral music to work in, should not attract even more ardent friends. Some may be prompted to ask how I even dared to think of sending the Glee Club to Europe where the general musical standard is so far above ours before the Club had even made its first public appearance and received comment from some discerning critic. My only answer is, faith in Dr. Davison as a choral conductor. Those who have not sung under him may not understand the weight of that answer, but those who have been fortunate enough to experience his magic touch will appreciate on what a rock that faith was founded. Consequently early in October 1919, a European tour became the goal toward which should be directed for two years, all the activities of the Club.

At first the object of the trip appeared merely musical; that is, at least, in conception. It may be remembered that when the Glee Club accomplished its reorganization, its members had in mind three distinct purposes: to make Glee Club rehearsals enrich their own lives; to endeavor to put in touch with the best music as large a part of the undergraduate body as possible, and to become a vital factor in developing a more intelligent and cultivated taste for music in the country as a whole. And it was for the last of these that the European trip was deemed practically indispensable.

Undoubtedly it seems difficult to many to comprehend why such a scheme assumed so great importance. That a tour in Europe would be both pleasant and admirable from many points of view few attempted to deny, but wherein lay any real value to the work of the Club in this country, very few could see. Again remember that in the fall of 1919 the present Glee Club was an untried experiment, not an approved fact; furthermore, it was contrary in almost every respect to the traditional college glee club and its new position was taken in the face of discouragement and even opposition from certain elements among the undergraduates, alumni, and the public. Moreover, consider that the days of a college man are definitely numbered to four years. The small group of ardent spirits, the youngest of whom were sophomores, who had achieved the transformation, would soon pass on; and while they themselves might undergo the trials concomitant with the establishing of any new movement, would the same spirit remain with those to follow? Perhaps. But there was a way to assure the continued life of the reorganized Club — by

completing the formative period of its new life in the next two years, when the last of the Old Guard would graduate, and pass on an organization whose position and aims were indisputable. With the idea, then, of establishing the Glee Club in the minds of the American public, the European trip was conceived.

On October 26th, 1919, the first letters in regard to plans were sent to the Music Editors of the *London Times* and of the *Paris Echo*. These are mentioned, not because they led directly to important results; but merely because they stand as the earliest written evidences of the plan for the trip. Furthermore, letters were unnecessary; for assistance of a most unexpected and providential kind lay right at hand. Some two months or so after the writing of the first letters, Edward K. Dunham, Jr., one of the manager candidates, introduced me to M. Bernard Fay, a friend of his who was doing some special work at Harvard. May I take this occasion to express my gratitude to Edward Dunham for presenting the Club with such an enthusiastic, resourceful, and faithful friend.

Even before he had heard the Club sing, M. Fay assured Dr. Davison and myself in seemingly extravagant terms of a most extraordinary welcome from the French people, and his enthusiasm only increased upon hearing us. During the spring of 1920 M. Fay had several interviews with Dr. Davison and myself and then offered to do whatever lay in his power to bring that trip about. He returned to France for the summer of 1920 and carried with him letters from the Club which signified that he had authority for making his suggestions. How he worked in our interest that summer no one but himself knows, but the results certainly exceeded our wildest dreams.

In the short space of three months he had enlisted the whole-hearted support and patronage of the French Government. He stirred up great interest in the Club among the leading musicians of France, had obtained promises of material aid from the Société France-Amérique and many individuals of various distinction.

Fortunately for us, M. Fay came back to America in the late fall and although he was not at Harvard, he spent the winter in New York, near enough to be in constant touch with the management; and on every occasion, no matter what the predicament, he was ready with some practical suggestion for a way out.

For his many services the Club could never repay him, but what little honor we could bestow upon him we did, in electing him our first honorary member. To no other one person connected with any phase of the trip does the Club owe so much as to M. Fay, and I personally wish to acknowledge my own indebtedness to him for invaluable advice, extraordinary effort, and ever encouraging support.

Another man whose services to the Club greatly increased the success of the trip came from among our own members, Avery Clafin. Although he graduated in 1920 he was taken into the actual management of the Club late in November 1920. His knowledge of French people, particularly of musicians, together with his friendship with M. Fay, made him an exceptionally fortunate person for the position of Manager for France.

The next man to be added to the personnel of the management was Paul Rice Doolin, 1920, who was appointed Assistant Manager in France in December 1920. Mr. Doolin was at that time doing graduate

work at the Sorbonne and although he had not been a member of the Glee Club in college, was much interested in our work and served all winter as the management's personal representative in France. That his work was exceedingly well done may be appreciated when one realizes how smoothly every engagement was met, despite the fact that no other member of the force arrived in France earlier than two weeks before the coming of the Club.

As plans developed and the trip began to take definite shape, the work connected with the organization grew to the point where a still larger personnel became necessary, so late in February 1921, John C. B. Moore, '18, a former member of the Club, was appointed manager for Italy. Not only did he prove of great value in that capacity, but also helped materially in the raising of funds in New York City.

With the end of the Christmas trip 1920, all the energies of the office force were bent upon the realization of the trip proposed. The official patronage of the French Government had widened tremendously the scope of the trip so that now not only did the trip have a musical significance, but also had a bearing upon international relations and upon the appreciation of America by European countries.

Such an undertaking would require money; it was estimated at first that the sum would total approximately \$50,000.00. But the extraordinary savings which the aid of the French Foreign Office and the Société France-Amerique effected for us, cut that figure in half; thus \$25,000.00 had to be raised by the management. At the outset it was hoped that the funds could be obtained from a relatively small

group of persons interested in the work of the Club, but about one month's attempt to arrive at some such solution showed the practical impossibility of such a course. On account of the incompletion of the Harvard Endowment Fund, we were very much restricted in the field to which we could appeal; for we could not approach Harvard men as Harvard men, but only where we knew them to be definitely interested either in the Club or in music.

Our policy, then, practically reversed itself and we attempted to raise comparatively small amounts from a rather large number of people. This seemed to offer more hope as there were many people who expressed real interest in the trip who, under the depressing business conditions and demands of many relief and charity organizations, could not afford to give very large sums. Early in February 1921, a plan was drawn up to reach as many people as possible in Boston, New York, Chicago, Cleveland, and St. Louis. These cities had all been visited by the Club which had gained very warm friends in each. Naturally we began in Boston where a committee of friends organized a small meeting on March 30th at which President Lowell, M. Fay, Dr. Davison, and I spoke on the trip from the point of view of the college, France, music, and the Glee Club respectively. During the spring vacation I went to Chicago and Cleveland. There we were unable to organize any meetings; subscriptions had to be obtained by canvassing individual people known to be interested in music or Franco-American relations. With the month of May at hand the time was very short and the Club had still to raise some two thousand dollars. Here our friends proved friends indeed, and by the middle of May there was

no longer any question but that the Club could make the trip.

In the middle of May President Lowell appointed Prof. Edward Caldwell Moore as Faculty Representative on the trip. At all times, particularly since its reorganization, Prof. Moore has been most eager to help the Club in its enterprises. As Chairman of the Chapel Committee he had come to appreciate Dr. Davison's work. It was natural, then, that when the President organized a Faculty Committee on Glee Club affairs in March 1921, Prof. Moore should have been one of its three members and that later he should be appointed as the faculty member to accompany the Club abroad. Not only to him, but also to Mrs. Moore, is the Club exceedingly grateful for the way in which they gave unsparingly their time and themselves for the success of the greatest undertaking in the Club's history.

The Club set sail from New York on Saturday, June 11th, aboard the French line steamer "La Touraine." As this is merely an introduction my comment must stop here, but I cannot refrain from closing with a few words of deep-felt gratitude to the Club and its many, many friends. Especially I wish to thank Miss Marjory P. Herrick, the Club Secretary, for invaluable aid and the most cheerful co-operation under frequently trying circumstances. Each member of the Club deserves the highest praise for his spirit and conduct throughout the whole trip. May they keep their love for music and the Club and may their faith and ideals lead them to ever greater services for mankind.

HAMILTON MACFADDEN.

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SOUS LE HAUT PATRONAGE DE

M. MILLERAND, Président de la République

do **M^{me} MILLERAND**

et de

S. E. L'AMBASSADEUR DES ETATS-UNIS

MARDI 28 - JEUDI 30 JUIN

VENDREDI 1^{er} JUILLET 1921

à 9 heures du soir

TROIS CONCERTS

donnés au bénéfice de la Société pour l'Extension des Etudes Pasteuriennes

par

THE HARVARD UNIVERSITY GLEE CLUB

Société Chorale

composée d'Étudiants de l'Université de Harvard (États-Unis d'Amérique)

Sous la direction de

M. D^r ARCHIBALD T. DAVISON

PRIX DES PLACES :

PARTERRE : Loge de 6 places, 300 fr. — Loge de 4 places, 200 fr. — Fauteuil, 35 fr. — Pourtour, 15 fr.

1^{er} BALCON : Face et 1^{er} rang, 20 fr. — Côté autres rangs, 15 fr. — Pourtour, 12 fr.

2^e BALCON : Face et 1^{er} rang, 10 fr. — Côté autres rangs, 8 fr. — Pourtour, 6 fr. — PROMENOIR, 5 fr.

Billets en vente : à la SALLE GAVEAU, 45, rue La Boétie; chez M^{rs} DURAND et C^{ie}, 4, place de la Madeleine; dans les GRANDS HOTELS et au BUREAU INTERNATIONAL DE CONCERTS C. KIESGEN et E.-C. DELAET, 47, rue Blanche (Tél. Central 44-45)

THE STORY OF THE TRIP

I

THE European trip of the Harvard Glee Club officially began Saturday morning, June 11, 1921, at nine o'clock, when the members assembled at Pier 57, North River, for final instructions. About one o'clock they boarded the steamer "La Touraine" which promptly at three cast off and started on the ten-days' voyage.

In spite of the rough weather encountered for the first few days, the time passed most pleasantly and speedily. There were indeed many diversions to occupy their minds. In the first place, as the Club had left before the end of the examination period, it had been arranged to hold the remaining examinations on shipboard in the salon d'écriture, which most unfortunately was situated directly over the engine room. Each morning during the second hour the perspiring candidates were diverted by the process of cleaning the furnaces, which took place immediately below. Such annoyances had their compensation, however. At the conclusion of each examination the sufferers assembled, books in hand, marched twice about the decks, and finally halting at the stern, threw books and notes into the sea with a great shout, much to the edification of the other passengers.

Besides this prime source of interest, there were

organized the usual games of hop-sotch, shuffle-board, and rope-skipping, and also an impromptu kind of baseball with oranges for missiles, which was often attended with disastrous results. Furthermore, the Glee Club figured largely in a concert for the benefit of the destitute families of French sailors and in the "Grand Bal," unfortunately held on an evening when an unusual swell was running.

On Friday, the 17th, it was announced that the Company's new boat, the "Paris," which was on her maiden trip, would pass about seven o'clock. Accordingly, during dinner a steward came in to say that she had been sighted, and everyone rushed on deck. She came up very rapidly and finally passed only five hundred yards away, flags flying, whistles blowing, and everyone on deck cheering and waving. She drew away as rapidly as she had come and ten minutes later disappeared over the horizon.

That night Captain Leprêtre entertained the Glee Club at a champagne supper, the first of a long series of similar occasions throughout the trip. He welcomed the Glee Club most cordially in behalf of the Company and assured the men of the warm reception which they were to receive. Professor Moore and Dr. Davison replied in behalf of the Club. Manager MacFadden and President Henderson also spoke, the latter making his famous "chaleureusement" speech, since immortalized in song and story.

The twelve seniors who were among the members of the Club had decided to observe scrupulously all the ceremonies of graduation. Accordingly, on Sunday Professor Moore preached a baccalaureate sermon, which the whole Club attended.

Monday, the twentieth of June, land was sighted



THE FIRST SIGHT OF FRANCE

and about dusk that evening the ship drew into the harbor, although it was not until eleven that she was finally docked and moored. The first people on board were the mayor and municipal council together with the Government representative from Paris, Colonel Paul Azan, Director of Military Training at Harvard during the war. One may more readily appreciate the honor if one imagines the mayor of Boston going down to the pier at midnight to welcome a similar party of French students.

The following day the Glee Club was entertained by the City of Havre. In the early morning the men were taken about in busses through the town and to the heights above to the chateau of M. Roederer, their guide, where there is a wonderful view of the harbor. They were next taken to the headquarters of l'Association des Mutilés et Anciens Combattants of which they were all made honorary members and entertained with great cordiality. Luncheon was served at the Terrass Plage, after which there were the usual exchanges of courtesies between M. Salerien, the mayor's aide, and Mr. Moore. The final enter-

tainment was the official reception at the Hotel de Ville. As the men drew up before the gates they were surrounded by an immense crowd through which they marched to the main gate decorated with French and American flags. They turned in under an archway and filing through a great door ascended the grand staircase, at the top of which was hung a large "H" in honor of the occasion. As they entered the hall at the top an orchestra burst into the French



WE ARE TAKEN AROUND LE HAVRE

version of the "Star Spangled Banner," ushering them into the reception room, where the mayor and officials of the city were assembled.

In a most stirring speech of welcome the mayor, M. Meyer, outlined the part which America had played during the war and assured the Glee Club that all France had been expectantly awaiting them. Mr. Moore replied in behalf of the Club, which concluded the ceremonies by giving a short concert ending with the "Marseillaise," greeted with great enthusiasm. After a most delicious "dejeuner" of

cakes and champagne, the Club left to snatch a hasty meal before taking the train for Paris. It was at this meal incidentally that Hugh Perrin, '21, made his famous Ivy Oration.

The Club arrived at the station a few minutes before train time to find all the other passengers on board and the railroad officials in a great state of mind over what they considered so narrow an escape. Fortunately no one was left behind, and after a most delightful journey the Club reached Paris about eleven where they were met by four horse omnibusses. Piling the baggage inside, the men mounted the roof and drove gaily off across the river to the "rive gauche" and through the deserted streets to the "Cap," a students' club at 100 Rue de Vaugirard, where most of them were to stay. A few were quartered in near-by "pensions" but all meals and rehearsals were at the club.

The following morning most of the men descended upon the banks for mail and money and thusequipped returned to the club for lunch. At three in the afternoon they were given an official reception at the



CENT RUE DE VAUGIRARD

Hotel de Ville, where they were welcomed by M. Le Corbeiller, President of the Municipal Council, who emphasized the part played by Harvard men during the war. Ambassador Wallace then spoke in behalf of the American colony, while Mr. Moore replied for the Club. As usual the men gave a short concert, which was received with that same enthusiasm



MARSHAL FOCH

which they encountered all through France. After the customary cakes and champagne, the Club went on a tour of inspection through the building, thus ending the reception.

The next morning they began rehearsing for the series of three concerts which they were to give at the Salle Gaveau. These rehearsals, due to the exhausting round of receptions and also to the unaccustomed sparseness of French breakfasts were usu-

ally scenes of toil and tribulation. The men worked hard, however, and eventually obtained the desired results.

They were entertained the same day at luncheon at the Cercle Interallié with Marshal Foch presiding, at which the most distinguished musicians of Paris including Widor, Wolff, Reynaldo Hahn, and the

members of "the Six," were present. After lunch the Club sang for its hosts and Foch made a speech on the value of harmony in music and warfare. The praises of the musicians were most flattering.

In the afternoon many of the men went up the Eiffel Tower while the others explored the city or went back to the "Cap" to rest.

That evening the Seniors held their Class Banquet at the Ritz, at which each member was presented



PARIS FROM THE EIFFEL TOWER

with an appropriate personal gift. After dinner the men went to the theatre and wound up the evening at the ball which was being given at the hotel.

Friday, the 24th, except for the usual rehearsal, there were no engagements until the evening when the men went to a performance of Debussy's "Pelléas et Mélisande" at the Opéra Comique as guests of the conductor, Albert Wolff. Between the acts the men were taken behind the scenes and presented to

the singers, among them Martinelli, who was anxiously running over the score.

After the rehearsal the next morning it was definitely decided that the Club would make the Italian trip, much to the joy of all concerned. In the afternoon the men were taken by members of the *Bienvenue Française* through the Gobelin tapestry factory. In the evening they went to the Swedish Ballet at the *Théâtre des Champs Elysées* as the guests of the composer Milhaud. Of the three ballets presented, one "*L'homme et son Désir*" was by Milhaud, and a second by five of the "*Six*." Three of the composers came to Dr. Davison's box during the performance to congratulate him on the singing of the Club at the *Cercle Interallié*.

After the ballet the men went to the *Grand Prix Ball* at the *Opéra* as the guests of the *Princesse Murat*. As this was the first ball of its kind since the war all of Paris was out in force. The riotous color of the decorations, the thousand odors of perfume which pervaded everything, and the simultaneous music of some dozen orchestras scattered through the foyers, produced an overwhelming effect.

The costumes were exceptionally beautiful, of gorgeous richness and novelty of design, many of them of daring brevity. Almost everyone was masked except the *Glee Club*, but some of the bolder spirits mustered up their courage and secured dances. They had to leave at one o'clock just as things were beginning to happen. The *Place de l'Opéra* and the *Place de la Concorde* were thronged with people, mostly socialists, who beat on the sides of the taxis in protest against such luxuries.

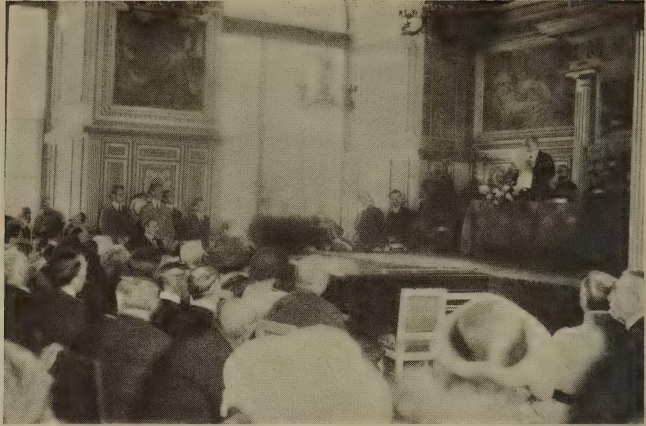
Sunday morning the Club took an early train to



Fontainebleau, the palace of Henri II., where the opening exercises of the Conservatory of Music for American Students were to take place.

Here they were met by busses which took them up to the Hotel de Ville, in front of which a regiment of soldiers were drawn up en parade. The men marched between the lines up to the Hotel de Ville where they were welcomed by the mayor and municipal council. They spent the rest of the morning wandering through the chateau and the long avenues of stately poplars, picturesque artificial lakes, and beautiful well-kept gardens.

The Executive Committee attended the formal luncheon in one of the halls of state while the rest of the Club enjoyed themselves in the dining room with the students. At the exercises many of the foremost musicians of France were present including Saint-Saëns, dean of French composers. After speeches by M. Bonnet, the mayor, and M. Leon Berard, Minister of Public Instruction, the Glee



CAMILLE SAINT-SAËNS SPEAKING AT FONTAINEBLEAU

Club began the concert, singing among other numbers the "Saltarelle" of Saint-Saëns, who afterwards remarked that he did not know it could be sung so beautifully. They had to leave the exercises early to sing to a large group of townspeople in the park adjoining the palace. The Club was really too small for effective singing out of doors, but their efforts were warmly applauded.

The following afternoon several of the men made a trip to the Petit Palais, where they saw some remarkable old illuminated books, mostly of an ecclesiastical nature and priceless in value. One of the men smuggled a camera by the attendants and succeeded in taking several pictures, but was caught just as they were leaving and had all his films confiscated.

They were next taken out to the Institut de France where they met Professor Voronoff, the world's greatest vivisectionist.

To complete the afternoon they were given a tea

party in a beautiful Japanese rose garden where they met Rabindranath Tagore, the famous Indian philosopher and poet.

The final rehearsal at the Salle Gaveau Tuesday morning went very badly: the men could not keep on pitch, several of the leaders were incapacitated through colds, the diction was poor, and shadings of tone absolutely lacking. It looked as though the concert was doomed to be a horrible failure.

Dr. Davison ordered every man to stay in his room after dinner and rest, in the hope that a little sleep might help matters.

At last the fatal evening arrived and with it a large and evidently curious audience. At the crucial moment the Glee Club rose to the situation and gave perhaps the best concert in its history; the newspapers of the following morning left no doubt as to its success. In regard to the attitude of critics the *New York Herald* (Paris Edition) says:

"French critics were astonished by the beauty of the Glee Club's interpretation; they declared, 'It is unsurpassed by any similar organization we know' (Fernand le Borne in the *Petit Parisien* and Louis Counet in the *Action Francaise*) and compared the attack to that of the famous 1st violins of the Colonne Orchestra."

Wednesday morning they had the regular rehearsal but the atmosphere was changed from the previous days of gloom and depression as the men buckled down to hard work to keep up the standard they had set.

After dinner they were taken out to Versailles in busses and were conducted through the palace and grounds.

Afterwards they drove over to the beautiful



MADAME DU PUY AND MARSHAL
JOFFRE

chateau of Mme. Paul du Puy for a delightful tea party where "Papa" Joffre was the guest of honor.

In the evening was the big ball given at the Cercle Interallié by Madame du Puy and Mrs. Harjes, which in the language of the newspapers was "a very brilliant gathering." A few American and English girls were present, but the majority were French.

After being instructed about French etiquette, the men were carefully introduced and the dance went off with great success.

They had strict orders to sleep all Thursday morning so as to be refreshed for a concert in the evening, the most important from a musical point of view, as the one at which the critics and musicians were to be present. It was the best concert the Club has ever given. The performance of Florent Schmitt's "Chant de Guerre" was especially remarkable and took the house by storm. Schmitt was there himself and was so highly elated that he promised to write some music especially for the Club.

The following afternoon the Club was entertained at a tea dance by Mrs. Herman Harjes, wife of the famous banker, at which were present most of the American Colony. Much to the members' chagrin, the Club had to leave early in order to

get some rest before the evening's concert, the last of the series.

At this final concert, President Millerand and Cardinal Dubois were present and with them consequently most of the diplomatic and ecclesiastical dignitaries of the city. It was indeed a fitting climax to a series so successfully begun. The Cardinal, a connoisseur of religious music, who had stated that he could remain only a few minutes, sat through the whole concert and at the conclusion was quoted as saying to one of his attendants "But you know I have never heard singing which can compare to this."

The President sent for Dr. Davison during the intermission and personally congratulated him on the quality and success of the singing.

For the Glee Club it was a great triumph. Not only was their musical reputation assured in Paris as well as America but also the road of the next month and a half through France and Italy was laid open.

The following afternoon the Club was received at the Sorbonne where they were entertained by a programme of modern music given by the students and then hurried off to a rehearsal at St. Eustache, where they were to sing the next day.

As the Countess de Beaumont had been instrumental in making the Glee Club's trip possible, the Club gave up a trip to Rheims in order to accept her invitation to a *soirée* that evening. The Glee Club will never forget that evening.

Sunday morning, they sang at the eleven o'clock mass at St. Eustache, famous for its acoustics and for its organ, built for César Franck and now used by Joseph Bonnet. It was a great honor to be

invited to sing at such a place and one which the Glee Club felt most keenly. At the conclusion of the service, Bonnet gave a short concert for the Glee Club members.

At four o'clock the Club was invited to the first official reception given since the war, and which had been postponed in order that the Club might attend. Officers and diplomatic attachés from almost every nation in the world were present attired in their



THE PRESIDENT'S RECEPTION AT THE ELYSÉE PALACE

striking dress uniforms. Everyone but the Glee Club wore either a uniform or dress clothes. The lackeys were going to refuse the men admission for not being properly dressed but Madame du Puy came to the rescue.

Two fine military bands furnished music for dancing. About five-thirty a terrific offensive was launched on the banquet-table front — numerous generals leading the attack in person. Judging by the fury of their charge, the French army is not

very well fed. The Glee Club held its own in the face of superior numbers and emerged victorious though somewhat battle-scarred.

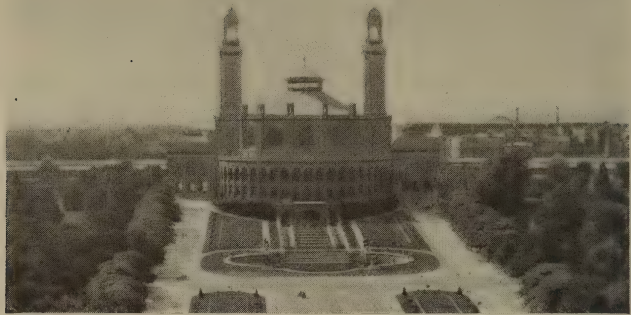
At six o'clock they were given a reception at the Institut, a rare honor. Henri Bergson, the famous philosopher, made a speech of welcome in most excellent English. A short concert given by Duprès



AT THE TOMB OF THE UNKNOWN SOLDIER, JULY FOURTH

and Widor, the great organist, completed the ceremony.

Saturday morning five law students who had come over on the "Paris" joined us, taking part in one of the most impressive of the Glee Club's many ceremonies. On the morning of the Fourth the Club made a pilgrimage to the grave of the "Soldat Inconnu" under the "Arc de Triomphe." The President placed a wreath on the grave, already



THE TROCADERO

covered with floral tributes from all the Allied Countries, and the Club sang the "De Profundis."

During the afternoon a vast audience assembled in the great amphitheatre of the Trocadéro, the largest theatre in Europe, ranging from the small children of the Lycées to the men of the Sorbonne and the University of Paris, and well sprinkled with Americans. In the middle of the vast stage backed by a great organ was the Glee Club feeling somewhat lost. What with the problem of filling the vast space which confronted them and further anxiety for the reception which awaited them, it was a somewhat nervous chorus which finally rose in response to the signal from the conductor. They lost their fear in the opening chords of Bach's great choral "Now Let Every Tongue Adore Thee" and regained their confidence in the storm of applause which followed it.

To give the French students an idea of American college music, a group of songs of Yale, Amherst, Dartmouth, and Harvard was inserted, which were most enthusiastically received.

As to the impression which this concert left upon the audience, we may quote from the *Petit Parisien*, the largest newspaper of the world, of July 31st:

"It seems that under the inspiration of the recent triumphal visit of the Harvard Glee Club the students of the University of Paris have set on foot the formation of a similar organization. Even certain schools have been spurred on in this way and one terminated its scholastic year with the performance of Franck's 'Beatitudes.' The day when not only in Paris but also in our other great cities all the schools can realize such a programme, France will be ready to become a 'Singing France' and truly artistic."

On the morning of July 5th the Glee Club paid its final farewell to Paris and set out for Dijon, the first city of the tour through the provinces, where the men arrived in the middle of the afternoon, taking up their quarters at the Grand Hotel and the Hotel de la Cloche.



FOUNTAIN IN THE PLACE DARCY, DIJON

The next morning the Club was received by the mayor and municipal council at the famous palace of the Dukes of Burgundy, now the Hotel de Ville, where the men were welcomed both as Americans and as students, and were assured of the great interest the town was taking in their music. In

token of appreciation the Club presented the city with a Harvard banner.

The concert took place that evening in the public square of the city — the Place Darcy—before a most appreciative audience. At the close of the concert the conductor of the municipal band, the “Fanfare de Dijon,” which had assisted the Glee Club with several selections, presented Dr. Davison with a large bouquet of flowers



wrapped in the colors of the city. Next day these flowers were placed on the soldiers' graves in the near-by American military cemetery.

At noon on July 7th the Club set out for Nancy, arriving about six-thirty that evening, where they were greeted by a delegation of students from the Université de Nancy. A most enthusiastic reception was held on the station platform — many cheers were exchanged, and finally the reception committee

insisted upon forming an escort to the hotels, the Grand, and the Angleterre, and upon carrying all the baggage. Thus quite a procession was started toward the Place Stanislas, led by the student color-bearers and fife-and-drum corps. Though five minutes before everyone had felt hot, dusty, and fagged with traveling, this spirited welcome seemed to bring new life, for after the men had said good-bye to their escort, and had eaten supper at the Grand Hotel, a game of football — a variety invented for the occasion — was started in the middle of the Place!

If the men who organized that game had known of the schedule of activities for the next day, it is very doubtful whether their exercise would have assumed so violent a form. For the Syndicat d'Initiative had planned one of the most interesting and exhausting days of sightseeing of the whole trip. A long line of busses awaited the men outside the hotel and about eight o'clock the long procession started, headed by M. Millery, the President, together with the other officers of the Syndicat, Dr. Davison, and Professor and Mrs. Moore.

The first stop was at the famous Basilique Saint-Nicholas, its lofty nave built with the curve of a storm-tossed ship, in honor of the patron saint of travelers. On the site of this church stood the chapel at which Joan of Arc prayed before setting out on her journey to the French court. A flagstone said to have been a part of this chapel still exists, and the men were invited to make a wish upon it, with the assurance that all such wishes would be granted.

After leaving the basilica, the Club paid a visit to the government salt-mine at Varangéville, and under the escort of the director-general, M. Danis,

descended the Puits St.-Jean Baptiste to see the work in progress. Down this shaft the party was lowered at a perilous rate, six at a time, in a small rickety dumb-waiter affair, and was conducted through the dark corridors of the mine, cut in crystal salt 180 meters underground. There the chief engineer explained both the old and the new methods of salt mining, and to make the scene more realistic Mrs. Moore consented to set off a blast. Choked with the dust and smoke which this called forth, all were only too ready to seek the upper air; but M. Danis had still another surprise in store. Around a bend in the main corridor there was suddenly disclosed a gleaming grotto of white crystal—a banquet hall of pure salt, with a long table of the same material laden with cakes and champagne. M. Danis's speech of welcome was answered by



LÉOMONT FARM

Professor Moore, and in conclusion the Club voiced its gratitude in a Harvard cheer.

A little before noon the Club arrived at the top of a high hill near Varangéville, the site of Léomont Farm, destroyed during the first months of the war. From here the men caught their first glimpse of the battlefields. M. le Commandant Denis, of the 8th Artillery, who accompanied the party, told the story of the defense against the Germans. He indicated the scarcely distinguishable lines that had been the trenches, and pointed out the sites of two villages which the bombardment had entirely wiped out. The fighting had taken place six years before, however, and the landscape was beginning to take on its natural aspect once more.

After a refreshing luncheon which the Syndicat had arranged at the Hôtel des Vosges in Lunéville, the Club visited Bathelémont. Here lie buried the first three American soldiers to be killed on French soil. A monument has been erected to them, and upon this Dr. Davison and President Henderson placed a wreath decorated with a Harvard banner; then, with heads uncovered, the Club sang the old chant, the "De Profundis," while the village folk and school-children stood round about, listening with rapt attention. The war was not yet over for them, for more than half of Bathelémont still lies in ruins.

On the drive back the Club passed through several villages where the work of reconstruction was going on. Everywhere were neat piles of stone and here and there rebuilt houses. Almost every one of these was being set up, painstakingly, stone for stone, as it had been before the bombardment. The return road ran along through the most terribly devastated part of the territory; yet in nearly every village good



MONUMENT ERECTED AT BATHE-
LEMONT TO THE FIRST THREE
AMERICAN SOLDIERS KILLED IN
THE WAR

progress had been made with the rebuilding. In some places Italian workmen were employed; in others the work was being done by the peasants themselves, who were living meanwhile in tiny huts, or in long wooden barracks. It is interesting to note that this road passed through the village of Agincourt.

The final stopping-place was the large and famous brewery of Maxéville, situated on the outskirts of Nancy, where M.

Dillon, the proprietor, refreshed the men with the golden product of his establishment. After spending a pleasant half-hour upon the terrace, the Club was shown over the plant, and then returned to the hotels for supper.

But this eventful day was not yet over; the hospitality of Nancy was by no means exhausted. The Association Générale des Etudiants had planned for the evening an official reception together with what is known in French as a "Concert-Punch." This proved to be a most elaborate entertainment consisting of a mixture of amateur vaudeville acts, solos, numbers by the student orchestra, a slap-stick

farce, and finally a ballet, in its name appropriately appealing to all American youth — *Les Schimmy Girls!* Between and during the various acts a corps of waiters served innumerable varieties of the promised Punch, each new kind more deadly than the one before. The Club, to show its appreciation of this most enthusiastic reception, sang one or two numbers, and after a speech of thanks by President Henderson, reluctantly withdrew for a much-needed rest.

The next morning was taken up by a rehearsal for the evening's concert and a refreshing swim in the Thermal Baths of the city. In the early afternoon several of the men visited the Musée Lorrain, the old palace of the Dukes of Lorraine, under the guidance of the director.

At five o'clock the Club was received at the Hôtel de Ville by the mayor, the municipal council, and the faculty of the University of Nancy. M. Mengin, the mayor, in a warm speech of welcome outlined the friendly relations which had for many years existed between Lorraine and America, and wished every success to the concert. After the appreciation of the Club had been expressed by Professor Moore, M. Mengin led the way to a floral exhibition which occupied a wing of the Hôtel.

The concert that night was to be for the benefit of the "Œuvres de Guerre," and was heralded as a "grande soirée." In the handsome municipal theatre before a packed house, the Club gave one of the most successful concerts of the trip. People of all kinds flocked to the theatre: society and officials occupied the boxes, tradespeople mingled with townsfolk and peasants in the pit; but everywhere enthusiasm reigned, and the Club was spurred on to sing as

never before. An ovation brought the evening to an end, but no amount of applause could have empowered the exhausted members to sing another note after the last chord of Handel's "Hallelujah, Amen."

Early the next morning the Club left for Verdun. Due to a faulty spring and the weight of the Glee Club and its baggage, the bottom of the car scraped the wheel setting the floor-boards on fire. After removing the luggage to a separate car this difficulty was successfully remedied and the train proceeded as before, arriving at Verdun about eleven-thirty. The Club was met at the station by MM. les Commandants L'Espinasse and Anirépoque who led the men through the town to their quarters. Under the hill which forms the Citadel, Louis XIV had built a system of long arched corridors, which he used as part of his fortifications. During the bombardments of the World War troops had been quartered in these corridors, and in the largest cubicles for the officers had been erected. Each of these was furnished in real luxury with a cot, a wash-stand, and a light, and it was in these cubicles that the Club was to spend the night. There are few organizations that can claim this honor.

It was found that the city was by no means completely destroyed, as had been half expected. A large portion remained apparently untouched, and a good deal of the damage done by the constant bombardment had been repaired. The streets were cleared, and everywhere there stood great square piles of stone, ready for rebuilding. It seems that nearly all the enemy's fire was directed on the fortifications about the city, which the Club was to visit the next day.

Through the kindness of M. le Commandant, several army busses had been placed at the disposal of the Club for trips to the battlefields, and a tour of the right bank of the Meuse planned for the afternoon. After lunch, therefore, the Club set out for the famous Dead Man's Hill (Le Mort Homme). As all the roads in this vicinity had not yet been rebuilt, it was necessary to abandon the busses at the foot of the hill and walk. It was a hard climb under the hottest July sun that ever shone, but the view at the top was sufficient reward for all the discomfort.

Half-filled trenches, partially buried wire entanglements, and innumerable shell craters were everywhere to be seen. The hard clay-like soil which had been turned up by endless bombardment was overgrown with a scrubby underbrush and the ground strewn with bits of metal. In the distance, on either side of the river rose another range of hills, chief among them "Hill 304" stripped of every trace of the forest with which it was formerly covered.



ON THE "MORT-HOMME"



ENTRANCE TO THE GERMAN TUNNEL

M. le Commandant after pointing out these details, told in vivid French the story of the fighting in this sector. Later he took the men into a tunnel dug by the enemy to the very foot of the hill. During a French attack the Germans placed more than two thousand troops in this passage, about 800 meters long, with the plan of attacking in the rear after the advancing French had swept by. This little scheme was discovered in time, however, and by the simple expedient of leaving a small detachment at each end of the tunnel, the whole German force was captured.

After the long walk back to the busses the men refreshed themselves at a small inn at the foot of the hill, and then returned to the Citadel, where everyone joined the rush for the near-by swimming hole.

Supper in the underground dining-hall of the Citadel followed, and immediately afterward the men reported for the evening's concert. This was

held in the open air in the park, the Club occupying the military band-stand. As in Dijon, the park was crowded by a most appreciative audience, which received the classical programme with great enthusiasm, applauding especially the old Church music of Palestrina and Lotti. In this concert the Club was assisted by Verdun's garrison band, which played two groups of its own pieces.



Upon returning to the Citadel the men found that the corridors had been steam-heated during the afternoon, so that there remained hardly a trace of dampness. Thus the night underground was passed most comfortably.

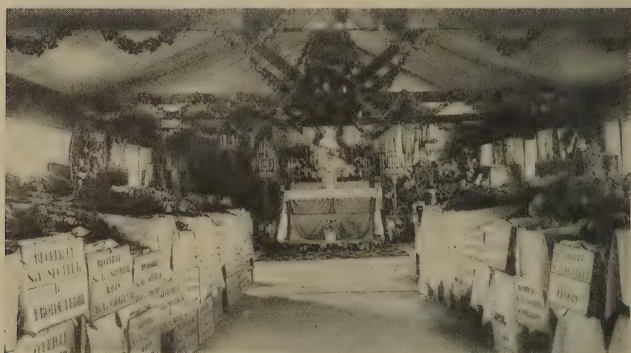
Next day the tour of the battlefields was continued by a visit to Forts Vaux and Douaumont. In their construction they were like large masonry dug-outs, which had been covered over with concrete, gravel, soil, and vegetation, so that they resembled the surrounding hills. Now this outer facing is nearly all shot away, but the interior corridors remain practically intact. At the Fort de Vaux the Commandant told how the enemy, after a bitter struggle, had captured the top of the fort, and had proceeded to attack its occupants with gas and liquid fire. Heroic attempts to bring aid were



THE "TRENCH OF THE BAYONETS"

made by the defenders, but they could not hold out for long; the main passage, built to hold two hundred men, was choked with four times that number, and the cisterns had gone dry.

A visit was next paid to the famous "Tranchée des Baïonnettes," enclosed in its memorial canopy of concrete; and later the Club sang the "De Pro-



THE TEMPORARY OSSUARY NEAR FORT DOUAUMONT

fundis" and the "Miserere" at a little chapel nearby. Until a new one can be built, this frame building is serving as an ossuary, and contains the bones of unknown soldiers from each part of the Verdun battlefield. Here the bereaved families of France come to pray before the symbol of him whom they lost.

On the way back to the city the busses stopped in the middle of the great battlefield before a large signboard which read "FLEURY." M. le Comman-



FLEURY

dant then told how, in making his daily round of the forts, he had seen this village and that of Douaumont gradually melt away to nothingness under the bombardment.

The Club then returned to Verdun, and at luncheon, the last meal in the Citadel, President Henderson expressed the thanks of the Club for the hospitality it had received at the hands of MM. Anirépoque and L'Espinasse, and presented the Citadel with a Harvard banner. Later in the afternoon the Club was received at the town hall, and Professor Moore again spoke for the group in answer



to the mayor's speech of welcome. After this the Club made a short visit to the Verdun Cathedral and at the request of the Bishop, gathered under the half-destroyed dome and sang some of the sacred music. The Bishop then conducted the men over the historic buildings, now being rebuilt for the seventh time, and cordially invited them to sing at the

dedication of the reconstructed church, if they were in France the next year.



Late that night, July 11th, after a long railroad journey, the Club arrived in Strasbourg, and took up its quarters at the Hotel Pfeiffer. The next morning was spent in rehearsing for the concert, and after this the men enjoyed a refreshing plunge at the Municipal Baths.

In the afternoon the Club was cordially received at the Commissariat by the Commissioner-General, M. Alapetite, and his committee, and this reception was followed by a most enjoyable tea dance, given in their honor.

That evening in the auditorium of the Conservatory the Glee Club gave its first concert before a most enthusiastic audience including M. Guy Ropartz, director of the Conservatory and other distinguished musicians which packed the hall to overflowing.

After the concert the Club conducted a most impressive ceremony at the statue of General Kleber. It had been an old custom for the students of Strasbourg each year to place a wreath upon this great general's statue, to show their admiration for him and for his undying patriotism; when the Prussians gained control of their country, however, it became necessary to do so at midnight with the greatest secrecy. Since the close of the war this ceremony had not been continued; and in order to start the custom once more the Glee Club decided to place a wreath and Harvard banner upon the monument that night. At exactly midnight the men silently filed past the statue, circled the square and as silently disappeared.

For the next day an all-day hike through the mountains had been planned by the Club Vosgien, and a group of the men profited by this kind invita-



STATUE OF GENERAL KLEBER

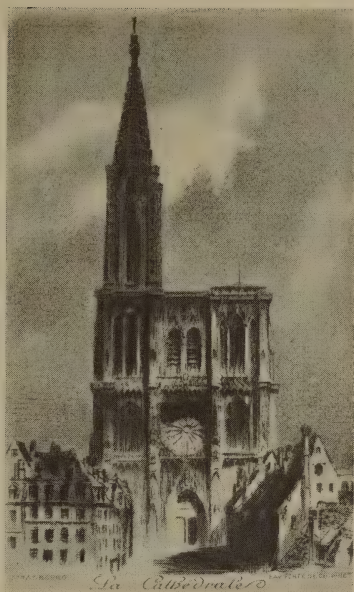
tion to get some much-needed exercise. The route followed one of the most beautiful of the mountain trails, and along it lay the remains of several feudal castles, which were visited. The group had lunch at the Convent of Sainte-Odile, which commands a splendid view of the surrounding country. On their return the men caught

a train back to the city, and arrived in time for the ball which was given that evening in honor of the Club by Mme. Taufflieb, wife of the General. The girls were in Alsatian costumes, the gay colors adding a crowning touch to one of the most enjoyable evenings of the whole summer.

About half-past eight the next morning, a priest called for the sixty members of the Club at their hotel and conducted them by various turnings and windings through the city to the Cathedral gate used by the clergy. Following their guide inside the men passed across a dimly-lighted stone floor, up a short flight of steps, and found themselves all at once in the choir stalls, confronted by a scene that fairly took their breath away.

To the right was the high altar, decorated with gorgeous cloths, illuminated by hundreds of wax candles, and glittering in the sunlight which poured through stained glass windows of wonderful reds

and blues. Round about were grouped rank upon rank of ecclesiastics, from the white-robed novices to the Bishop, resplendent in cloth of gold. The dark oak stalls opposite were filled with blue lines of military uniforms, broken by occasional flashes of gold braid and polished steel, while to the right was the Cathedral Choir which was to carry part of the service. In the background of the nave and the transepts were massed some two thousand people mostly in native costume and all waiting expectantly.



The organist brought to a close the processional march and modulated into the opening key. The Choirmaster looked over to Dr. Davison, conductor of the Glee Club, and nodded. A moment of silence — a gesture — and the opening chords of Palestrina's "Adoramus Te" filled the great vault of the Cathedral and echoed faintly back. In the order of the service which followed, the intoning of the priests, the memorial rites, and the successive rising and falling of religious music, all seemed to combine into a great crescendo culminating in that magnificent chorus of men's voices, the "Hallelujah, Amen" of Handel.

As the last chord thundered through the Cathedral arches the Bishop arose to lead the Recessional procession and as he passed the stalls asked Dr. Davison that the men might stop in the vestry where he would more properly thank them for their singing. This he afterwards did, in a most cordial and appreciative manner. And thus ended the experience of a short half-hour which the members of the Harvard Glee Club will never forget.

At two o'clock that afternoon the men were again invited by M. Alapetite to the Commissariat Général to witness from its terrace a procession organized in their honor. In this parade appeared first the folk of the neighboring villages, all in native costume and accompanied by many elaborate floats, each expressive of their intense nationalism. Next in line came a group of boys from the gymnastic societies, accompanied by their own fife-and-drum corps; then followed the musical societies, and after them the



THE HOLIDAY PARADE IN OUR HONOR



veterans of 1870 and many more groups, patriotic and picturesque. Enthusiasm rose to the highest pitch, and the Club expressed its enthusiasm in a Harvard cheer for Alsace, and by singing the "Marseillaise."

After the procession had passed by everyone followed to the Orangerie, a large park on the outskirts of the city, where the celebration was to be continued. Here the Club gave an open air concert, consisting entirely of unaccompanied numbers. These were most favorably received by the audience of several thousand people, who were taking tea at tables about the band-stand.

That evening pleasure-seeking crowds thronged every street and café in the city. As soon as it was dark a giant display of fireworks was set off from the Cathedral tower, and amazingly beautiful effects were produced by colored lights in the interior of the lace-work spire. As a finale the spire was lighted in sections with red, white, and blue, forming a giant tricolor of fire against the sky.

On the following afternoon the Club was received by the Marquise de Loys-Chandieu at her handsome estate in the Robertsau. At this reception the guests were entertained by Mme. Geneviève Petit and her school of interpretive dancers, who gained charming effects in their performance on the lawn, their background the lake and trees. At the request of Mme. la Marquise the Club sang a few of its numbers for the assembled guests.

After supper Professor Albert Schweitzer, the world's foremost authority on Bach, took Dr. Davison and several of the men to St. Thomas the oldest church of the city which contains an organ built under Bach's direction and which has never been changed in any essential. After explaining the mechanism he gave a concert of Bach's compositions.

At the same time the Société des Amis of the University of Strasbourg offered a reception to the Glee Club. To the welcoming address of M. Georges Rath, once an exchange professor to Harvard, MacFadden answered on behalf of the Club. In its name he presented the Society with a Harvard banner.

The Club journeyed the next day to Mulhouse, where it was met at the station by a delegation of students of that city, who, though in the midst of their examinations, could not but turn out in force to greet their American *confrères*. The men took up their quarters at Hotels Duparc and Grand, and after lunch were officially received in the banquet-hall of the Hôtel de Ville. Then, after returning to their hotels to dress, the men reported at the auditorium of the Jardin Zoologique, where the evening's concert was to be held. Here the Club was entertained at supper by the municipality and afterward

rendered its programme to the entire satisfaction of the audience. In this concert the "Société d'Orchestre de Mulhouse" kindly lent its assistance.

From Mulhouse the trip was to extend into Occupied Germany, for the Y. M. C. A. with the American Forces at Coblenz had invited the Club to sing for the troops stationed there. Therefore, on the following day the men entrained for Wiesbaden, arriving late in the afternoon.

II

After the long railway journey from Strasbourg the men reached Wiesbaden about 2:00 P.M. Here they were met by Secretary Axtman of the Y. M.C.A. and with their baggage transported in cabs to the Hotel Nassauerhof where a late lunch awaited them. Rooms had been engaged in various hotels throughout the city and after a general distribution, they sallied forth to view the sights and to test the buying power of the American dollar, which to say the least was considerable. The majority climbed or rode to the top of the hill, or rather cliff, which marks the edge of the Schwarzwald, the scene of so much that is famous in the legend of Germany. They met again at dinner and afterwards strolled over to the band concert in the grounds of the Kurhaus, a municipal club, where the townspeople assemble each evening to eat, drink, sit, and bet on the horse races.

That night most of the men were glad to retire early; after a late breakfast the following morning they were taken in trolleys to Mainz and were met at lunch by Mr. Sprenger, Secretary-in-Chief of the



"Y," who welcomed them most cordially in behalf of that organization.

After full justice had been done to the meal, they arose heavily and boarded the "Preussen," General Allen's private steamer, which was to

take them down the Rhine to Coblenz. Every preparation had been made for a comfortable and delightful trip. Besides guide-books, photographs, and a secretary as "barker," were also an orchestra, food in great quantities including that luxury, real ice cream, and to cap the climax a moving picture camera which under the active manipulation of one "Daddy" Gross, another secretary, proved an especial source of enthusiasm. The scenery from Mainz to Coblenz is probably the best known and most justly celebrated of the entire Rhine valley. Suffice it to say, that for most of those who now saw it for the first time it was an unforgettable three hours which passed only too quickly.



On arriving at Coblenz the Club was packed into army trucks and given their bearings as to the location of the Festhalle, now a Y. M. C. A. "Hut," where the evening's concert was to take place. Returning to the hotel Traube whither their baggage had preceded them, they dressed and after a hasty supper walked to the concert hall.

The audience that greeted them was one of the most impressive of the trip. The two thousand seats presented an unbroken khaki surface, surrounded by a similarly colored band of standers. Nevertheless, it was somewhat of a problem. The men were accustomed to come and go as they liked, as many a dwindling audience had previously attested. The Glee Club did not waver a hair from its usual programme. Not a seat was empty at the end of the concert. That a group of doughboys with every opportunity to hear jazz throughout the cafés of the city should come and stay to hear and applaud a programme ranging from Palestrina to Sibelius, is indeed encouraging in the musical future of America.

The following morning, thanks again to the "Y," which has constructed a bathing pavilion, a nine hole golf course, and an immense athletic field with a dozen tennis courts, the men spent the morning in much needed exercise. What with the added amusement of a school of equitation which was being conducted in a near-by field and a hot and cold shower after it all, they passed one of the best mornings since leaving America and returned to the hotel much refreshed and very hungry.

A lunch followed in the Festhalle at which the Glee Club was officially welcomed to Coblenz by Generals Allen and March and the French repre-



sentative on the Rhineland High Commission. For variety they arose between courses to dance with the "Y" girls, for the first time in many weeks, and so passed a most pleasant meal. In the afternoon trucks again came to take them to the famous Fort Ehrenbreitstein.

After a long pull they arrived on the top of the hill on which the Fort is situated and after conferring with the guard drove through an elaborate system of archways and tunnels into the main courtyard. Here they were met by a most obliging Captain of Machine Guns who led them first of all to the platform at the top of the Fort which supports the flagpole. Below lay Coblenz, seeming almost mediæval except for the steamers along its wharves and the tiny automobiles and khaki clad figures which crept along the quay. To the west into a glorious sunset stretched the Moselle in a silver ribbon while the Rhine flowed beneath, dominated by the enormous bronze equestrian statue of

Wilhelm I. Upstream were the steep vineyard clad banks, on which one could make out an occasional feudal castle, while to the north in a silver haze lay the great Krupp works at Essen.

That night the men assembled at the Officers' Club, formerly the fashionable men's club of Coblenz, which the Americans have requisitioned. After a most successful concert in the ballroom they descended to the courtyard where a magnificent fountain of shifting colored lights was playing. The ballroom being cleared of chairs, they returned to dance and about one made their farewells and went home to bed.

The next morning the Club was treated to the spectacle of a guardmount held in its honor, and about twelve o'clock, after many leave-takings, boarded the train back to Strasbourg, where it arrived late that night.

About seven o'clock the next morning the men started on what was to be the longest rail journey of the trip. Passing up the Rhine valley near the



THE RHINE AND FORT EHRENBREITSTEIN

picturesque Vosges mountains, they reached Bâle for an early lunch, from where, after going through the customs department and changing cars, they again set out. That afternoon for practically the first and last time they had both cool weather and showers which with the scenery made them never wish to leave Switzerland. About four they crossed the St. Gothard pass and stopped at the border for further customs inspections and supper, finally reaching Milan about ten. Fifteen hours in all and a most exhausting trip.

III

From Milan, as the next four days of their schedule included no concerts, some of the men made individual excursions to Padua, Florence, and even Rome. Those of them who stayed with the main group took the 2:00 P.M. train for Venice where they were met by a most enthusiastic delegation of students, with an elaborate diploma of welcome, and headed by a green banner and an impromptu band. Replying with a regular Harvard cheer, they boarded one of the small steamers which ply up and down the Grand Canal and proceeded to the Hotel Royal Danieli, which they occupied for the following week.

During the next few days which were spent mostly in sleeping and swimming at the Lido, there were no duties but the official reception by that city, which took place on the morning after their arrival. As the first concert approached, which was scheduled at the Lido, in the Hotel Excelsior, primarily for the American colony, their number was increased to its



ST. MARK'S AND THE CAMPANILE



THE HOTEL ROYAL DANIELI

full strength. Here again the singing was so enthusiastically applauded as to increase considerably their confidence for the next concert at the Establimento, this time before the usual Venetian audience. Once more successful, it only remained to satisfy the musicians of the Liceo Benedetto Marcello, or conservatory, in a third concert which was greeted with







THE "BRIDGE OF SIGHs"

they started for Pesaro, home of Rossini, where is situated the conservatory of the same name, and which they reached late that night after a stop at Bologna for supper. A few of the members, together with Mr. and Mrs. Moore and Dr. Davison, stayed at the only hotel, while the rest of the Club were transported to a less convenient, but much more interesting

perhaps the greatest enthusiasm. In the meantime they had enjoyed a concert on the lagoon and an illumination of fireworks, which with the excitement of several Fascisti riots and the general fascination of Venice made the time pass quickly. If it had not been for the almost intolerable heat which at one time reached the mark of 120 degrees their stay would have been most ideal.

On the morning of the seventh of July



villa, which dated back to Roman times. With the aid of three great streams of icy water which flowed unchecked into the floor of the bath, they soon removed some of the traces of the journey, and departed to bed. Due to the heat, the official reception was held the next morning in the bathing pavilion and after lunching at the hotel, they were received by the Director of the Conservatory, Prof. Zanella, in his sanctum and entertained with a piano recital of his own compositions. That evening Dr. Davison felt so unwell as to be unable to con-



duct the concert; his place was therefore filled by V. G. Thompson, '22, who was so successful as to obtain for the Glee Club from the members of the musical faculty, the highest praise, demonstrating in a most satisfactory way the musical independence of the Glee Club.

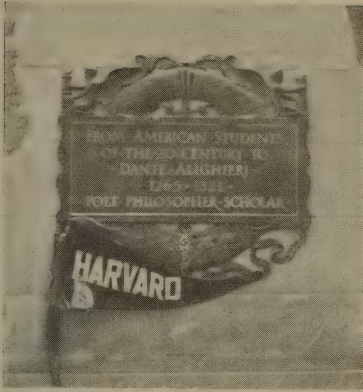
After an early start the following morning they reached Ravenna about one. Here they spent two most interesting days which began with the official



DANTE'S TOMB

reception from both civil and religious authorities at their hotel in the early part of the afternoon. Permission had been granted by the Bishop to sing in the Cathedral, but as this was countermanded by no less a person than His Holiness, the Pope, the place of the concert was changed to the Teatro Alighieri. The afternoon and evening were spent in sight-seeing. The weather was tempo-

rarily somewhat cooler and Ravenna, which has been left architecturally uncontaminated by tourists, was a most fascinating place in which to wander. In the half-light the wonderful Byzantine mosaics lost whatever scars they might have suffered through age, so that the men began to think of the exile of Dante in a somewhat different light. For the following morning a luncheon had been arranged with the famous singer, Amato, of the Metropolitan Opera Company, but the news of the sudden death of Caruso, one of his most intimate friends, made this impossible. At noon, therefore, they paid their official respects to Dante, it being the year of his sixth centennial, by laying a wreath decorated with a Harvard flag among the many other tributes on his tomb. The concert that night was received



with great enthusiasm and at the conclusion the audience arose and headed by the municipal band escorted the men in triumph back to the hotel, where everyone gathered in the courtyard and sang the songs of Italy and of America in a glare of torches and red fire.

Leaving Ravenna the next morning the Club arrived at Milan in the middle of the afternoon. The following day an official escort conducted them first to the roof of the Cathedral, where they were met by a salvo of photography, and next through the municipal buildings and other sources of civic pride among them the "La Scala" Theatre. In the afternoon Mr. Winship, the American Consul, entertained the Club at tea; in the evening at the Teatro C. Verdi, they gave what was from their point of view, one of their most successful concerts.

IV

After their former experience with Switzerland it was with much anticipation that they turned out to take the train for Geneva the following morning. Arriving in the middle of the afternoon at Villeneuve, where they were met by Rev. E. P. Smith of the American Church, at Geneva, they took the lake steamer, arriving at their destination about nine in



ON THE TOP OF THE MILAN CATHEDRAL

the evening. At the hotel the American Consul had by way of welcome prepared a "collation," which proved even as interesting as the speeches which accompanied it.

The next morning, August 18th, dawned bright and clear; from the hotel they could even see Mt. Blanc forty miles away, shining white against the perfect blue of the sky. At 9:00 A.M., M. Guillaume Fatio, representative of the League of Nations and of the University of Geneva, met them and conducted them through the sights of the city to St. Pierre, the Cathedral of Calvin, where they sang the music of the Roman Church to a service conducted in part by the American minister, altogether a most extraordinary combination. The attendance was the largest for several summers, and included the most distinguished people of Geneva and the League of Nations. The men were received in one of the chapels by the chairman of the Con-



ON LAKE GENEVA

sistory, M. T. Vonmeyer, and at a signal filed up to the choir stalls in double line, the organ playing Wagner's Grail music. The singing was very greatly appreciated, so that the rest of the stay was made very pleasant by the compliments of the townspeople who easily recognized them wherever they went.

In the afternoon, after a delightful swim in the lake, an official reception was held in their honor at La Grange, the municipal park, at which the Mayor and Prof. Rappard, formerly of Harvard and now Secretary for Mandates at the League of Nations, were the principal speakers. After tea on the lawn the Club sang some of the lighter music, for which it received much applause. That night at the Hotel Metropole was held the farewell banquet which with much singing and conviviality brought to an official close the European Tour of the Harvard Glee Club.

One more courtesy remained for them. The next



WHERE WE GAVE OUR LAST
CONCERT: CALVIN'S CATHEDRAL

morning before the train left which was to take to Paris the men immediately returning to America, they were conducted through the Secretariat of the League of Nations, again under the leadership of M. Fatio. Here they had the pleasure of hearing expositions of its various departments and functions from members of the personnel. Many of the men now left for Paris. The others were entertained at luncheon

by the League, then to break up and scatter for all parts of Europe.

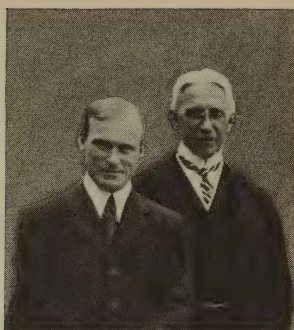


THE INTERNATIONAL MONUMENT OF THE REFORMATION



AT THE LEAGUE OF NATIONS HEADQUARTERS

They finally sailed for America in three groups, the first on the *Rochambeau* on August 11th, the second on the *Leopoldina*, September 1st, and the last on the *La Touraine*, September 3d.



ACKNOWLEDGMENTS

As the success of the European trip was so largely due to the kindness and co-operation of various people in Europe, the Glee Club wishes to express its sincere gratitude to its many benefactors. An attempt is made below to draw up a list, though almost of necessity through so many kindnesses, incomplete, of those to whom it is especially indebted:

IN FRANCE

FOR AID IN ORGANIZATION:

French Ministry of Foreign Affairs — particularly MM.
Sage, Morand, and Giraudoux
Comité France-Amérique — particularly M. Jarry and Mme.
Bajon
Compagnie Générale Transatlantique — particularly M. A.
Bordes
Mr. James H. Hyde
M. Marcel Knecht
M. Bernard Fay

FOR RECEPTION AND ENTERTAINMENT IN:

Paris:

Président and Mme. Millerand
Son Éminence le Cardinal Dubois
Le Maréchal Foch
Le Maréchal Joffre
Mme. Paul du Puy
La Bienvenue Française — particularly Mme. de Jouvenel
M. Appel, Recteur de l'Université de Paris
M. Charles M. Widor, Secrétaire Perpetuel de l'Institut
Le Président du Conseil Municipal
S. A. S. La Princesse Murat
Comte and Comtesse E. de Beaumont
Comte A. de Vallombrosa
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Mrs. S. V. R. Thayer

M. Henri Lichtenberger
M. Darius Milhaud
Le Directeur de l'Opéra-Comique
Le Directeur du Théâtre Française

Havre:

Le Maire du Havre
M. Armand Père
M. Jean Roederer
La Bienvenue Française — particularly Comtesse de Hocquart
de Turtot

Fontainebleau:

M. Henri Casadesus

Dijon:

Le Maire de Dijon
M. Thuillier

Nancy:

Le Maire de Nancy
Syndicat d'Initiative — particularly M. Millery
Cercle d'Étudiants de l'Université de Nancy

Verdun:

Le Maire de Verdun
Monseigneur, Evêque de Verdun
Général Pougin
Messrs. Les Commants L'Espinasse and Anirépaque

Strasbourg:

M. Alapetite, Commissaire Général d'Alsace-Lorraine
Monseigneur Ruch, Evêque de Strasbourg
Général Humbert
Général and Mme. Taufflieb
Marquise de Loys-Chandieu
M. Ropartz
M. Kieffer
M. Laugel
Le Club Vosgien
Le Cercle d'Étudiants de L'Université de Strasbourg

Mulhouse:

Le Maire de Mulhouse
Le Docteur Will
Société d'Étudiants and d'Anciens Étudiants

Wiesbaden and Coblenz:

American Army of Occupation — particularly General Allen
American Y. M. C. A. — particularly Messrs. Sprenger and
Axtmann

Management and Banking:

Compagnie Française du Tourisme
Bureau International de Concerts
French American Banking Corporation
Comptoir National d'Escompte de Paris
Morgan, Harjes & Co.

ITALY

For Aid in Organization:

The Royal Italian Government
The Ente Nazionale Industrie Turistico
The Italy America Society, New York, particularly the Con-
tessa Irene di Robilant
Sig. Ugo Ara
Sig. Vincenzo Tommasini

Venice:

Cav. Giorgio Pardo

Pesaro:

Prof. Zanella

Ravenna:

Sig. Pasquale Amato

Milan:

Prof. Cesari
Mr. North Winship, American Consul

Concert Management:

Cav. Alfredo Carlotti

SWITZERLAND

Geneva:

Mr. Guillaume Fatio
Prof. William Rappard

Comitato Dantesco Cittadino - Ravenna

TEATRO ALIGHIERI
Mercoledì 3 Agosto ore 21,30

Grande Concerto
dato dall'

**HARVARD UNIVERSITY
GLEE CLUB**

Società corale composta di Studenti dell'Università di
Harvard (Stati Uniti d'America) sotto la direzione del
Prof. Archibald T. Davison Mus. D.

PROGRAMMA

OPERE DEL PALESTRINA, ALLEGRI, BACH, DA VITTO-
RIA, HANDEL, HASSLER, MORELY, HAYDN, BRAHMS,
DOWLAND, LASSUS, ecc.

La Cittadinanza è invitata a intervenire

HARVARD GLEE CLUB

THE EUROPEAN TRIP

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Professor EDWARD C. MOORE, *Representative of Harvard University*

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Charles D. Whidden, '23, *Vice-President*
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Blair-Smith, Dallas, '24	Martin, William B., '21
Cogan, Bernard S., '23	Payne, Oliver H., '24
Cogan, Meyer, '22	Perrin, Hugh, '21
Cooper, Cyril B., 1GB	Simms, Albert R., '17
Cope, Oliver, '23	Simpson, Ray M., 1G
Gallup, Edward H., Jr., ocC	Skinner, Richard H. L., '22
Gangestad, Roy S., 2L	Stalker, Hugh L., 1M
Guild, George C., '23	Stevens, Ralph E., '23
Hite, Hugh M., '18	Thomson, Virgil G., '22
Irwin, James J., Jr., '22	Williamson, Frederick W., 2L
Johnson, Richard N., '22	Whidden, Charles D., '23
Lawrence, Charles K., '23	Wright, Arthur W., 2M

BASSES

Aller, Dudley O., 1GB	Mackay-Smith, Alexander, '24
Barry, Leland C., '21	Moffat, Abbot L., '23
Bullard, Robert P., '24	Noble, Francis O., uL
Chase, Edward R., '23	Pearson, Charles W., '24
Cutler, Richard P., '22	Perry, Arthur B., 1GB
Dill, Malcolm H., 1SLA	Rifenbary, Chester B., uL
Eliot, Charles W., 2nd., 1SLA	Ring, Lyle R., '22
Fisher, Samuel J., '22	Smith, G. Milton, Jr., '24
Groener, Kurt R., '22	Smith, Paul S., 2G
Henderson, Gerald, '21	Stranahan, F. Stewart, Jr., '21
Houghton, William M., '22	Teegan, Otto J., '22
Jacobson, James C., '21	Walsh, Lauriston, 3L
MacIntyre, Alden H., '21	White, James N., '21
	Wood, Nathan W., '22

ACCOMPANISTS

Childe, Robert S., '22	Woodworth, G. Wallace, '24
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CONCERTS

June 24	Fontainebleau	Opening of Music School
		PARIS	
	28	Salle Gaveau
	30	. . . . .	Salle Gaveau
July	1	. . . . .	Salle Gaveau
	3	. . . . .	L'Eglise de St. Eustache
	4	. . . . .	Trocadéro
		DIJON	
	6	. . . . .	Place d'Arcy
		NANCY	
	9	. . . . .	Municipal Theatre
		VERDUN	
	10	. . . . .	The Park
		STRASBOURG	
	12	. . . . .	Conservatory
			Cathedral
	14	. . . . .	Orangerie
		MULHOUSE	
	16	. . . . .	Zoölogical Gardens
		COBLENZ	
	18	. . . . .	Festhalle
	19	. . . . .	Officers' Club
		VENICE	
			Lido
	26	. . . . .	Hotel Excelsior
	27	. . . . .	Stablimento
	30	. . . . .	Marcello Conservatory
		PESARO	
Aug.	1	. . . . .	Rossini Conservatory
		RAVENNA	
	3	Municipal Theatre
		MILAN	
	5	Verdi Conservatory
		GENEVA	
	7	Cathedral de St. Pierre

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Affaires étrangères
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Françaises à l'Etranger
3, Rue François 1^{er}.

RÉPUBLIQUE FRANÇAISE

Paris, le 25 Août 1921

Monsieur le Président,

Au moment où le «Harvard Glee Club» quitte la France, je viens vous dire quelle impression d'art et de haute technique musicale ces jeunes gens ont laissée, tant à Paris que dans la province française.

J'ai été heureux de pouvoir remettre au Club, à l'occasion de son départ, une statuette de Sèvres, en le priant de la conserver en souvenir de son voyage en France.

Je suis persuadé que cette manifestation n'aura pas manqué d'accroître encore le renom déjà si grand en France de l'Université d'Harvard.

Veillez agréer, Monsieur le Président, les assurances de ma haute considération.

(Signed) ARISTIDE BRIAND

Monsieur A. L. Lowell,
Président de l'Université
d'Harvard

UNIVERSITÉ DE PARIS

Paris, le 1^{er} Juillet 1921

Monsieur le Président,

Je ne veux pas tarder à vous dire tout le plaisir que j'ai pris à entendre le Harvard Glee Club, qui fait actuellement l'admiration de Paris, et quelles leçons nous tirons de l'exemple que ce groupement nous donne. Le succès obtenu par le professeur Archibald T. Davison fait honneur à lui-même, à vos étudiants, à la grande Université Harvard tout entière. Le Harvard Glee Club nous servira de modèle, à nous Français, qui nous efforçons de faire renaître parmi la jeunesse de nos Universités le goût du chant choral. Je tiens à vous remercier non pas seulement à titre personnel, mais aussi au nom des professeurs français et de la jeunesse français.

Le Harvard University Glee Club a eu la délicate pensée d'offrir lundi prochain 4 Juillet, une matinée aux étudiants de l'Université de Paris, du Conservatoire National de musique et de déclamation, des lycées, collèges et écoles. L'accueil qui sera fait par nos jeunes gens à leurs camarades américains traduira une fois de plus et de la manière la plus touchante l'affection inébranlable que la France porte à sa sœur la République des États-Unis d'Amérique.

Veuillez agréer, Monsieur le Président, l'assurance de ma haute considération et de mes sentiments très dévoués.

LE RECTEUR,

(Signed) C. APPEL

Monsieur Lawrence Lowell, Président de l'Université Harvard.

PRESS COMMENT

IN view of the great amount of publicity given the Glee Club in European newspapers a few of the most representative articles are reproduced below. These have been chosen not for their excellence but as average examples of all newspaper comments.

PARIS
Le Petit Parisien
June 30, 1921
LA MUSIQUE

Les étudiants d'Harvard se sont fait entendre mardi soir à la salle Gaveau. Comme nous l'avons dit hier, en dernière heure, le succès a dépassé les espérances les plus optimistes. C'est qu'aussi cette chorale d'amateurs, composée d'élèves chimistes, ingénieurs, architectes, etc., de l'Université d'Harvard, est absolument remarquable et comme voix et comme homogénéité et comme nuances, et surtout comme mise en place des parties intermédiaires. Chanter en *fortissimo* est souvent chose assez aisée, lorsqu'on est en nombre respectable, mais ce qui l'est moins, c'est de réussir les *pianissimo* et de faire sortir, principalement dans les chœurs *a cappella*, les contrepoints les plus compliqués, en les mettant bien en évidence, sans excès pourtant, comme ils doivent l'être. Cela, c'est de l'art véritable et l'on peut dire que cet art-là les étudiants d'Harvard le possèdent à fond. L'ensemble, chez eux, reste d'une richesse remarquable. Jamais la tessiture d'un groupe ne brille au détriment de celle d'un autre, les différents organes

se fondent en un fini que ne connaissent guère les choristes salariés. Et je ne sache pas qu'à Paris une société de ce genre puisse lui être comparée. Or, si l'on avait exaucé les vœux formulés dans mes articles de l'été dernier sur la *musique obligatoire dès d'école*, nous serions probablement en train de suivre l'exemple des Américains; tandis qu'à présent, et malgré les promesses qu'on nous fait en haut lieu, je crains bien qu'il ne coule encore passablement d'eau sous les ponts avant que notre désir devienne une réalité.

En attendant, les étudiants d'Harvard ont supérieurement chanté, sous la direction de leur excellent chef, le docteur Davison, le *Miserere* d'Allegri, un *Choral* de Bach, dont l'harmonization sortait de façon aussi impeccable que si elle avait été rendue par l'orgue seul. J'en dirai tout autant du *Crucifixus* de Lotti, des *Chansons d'Amour* de Brahms, de la *Chanson* très amusante de Morley, de la *Sérénade* de Borodine et de l'*Alleluia* de Haendel, pour lequel ils ont trouvé de magistrales sonorités. Nul doute qu'après l'effet produit, les étudiants d'Harvard n'attirent encore la foule chez Gaveau à leurs prochains concerts de ce soir et de vendredi. — F. Le B.

PARIS
Chicago Tribune (Paris Edition)
June 30, 1921
IN MUSIC'S REALM

HARVARD GLEE CLUB CONCERT

A distinctly new and eminently successful musical movement in the United States was revealed by the Harvard University Glee Club at its introductory concert at the Salle Gaveau Tuesday night. The

organization over which Dr. Archibald T. Davison so admirably presides sang a program of old and modern numbers of the highest order in a manner to disarm the critic of practically all his vocabulary of adverse adjectives. Not one of the flimsy, quasi-humorous things that used to be the stock in trade of American college Glee clubs and quartets was given.

And the Harvard body is a pioneer

in this regard, though it is reported that other university clubs are following after. Indeed, Dr. Davison's organization has so completely emancipated itself from the old order and so gracefully adopted the new that it might very well discard the term "glee" and substitute "choral" or "choir," or some other more dignified and representative word.

Long, careful, artistic, and musicianly training was in evidence in everything on Tuesday evening's varied program and it was apparent that not only were the large number of prominent Americans present extremely proud of the Harvard men's work, but that the French were enthusiastic in the highest degree.

In the exquisite singing of the opening number, the "Adoramus Te" of Palestrina, the almost perfect balance of the various sections was shown, though the basses radiated the greatest luster, the tenors, usually the weakest point in a choral body, were of clear and delicately resonant timbre, capable of performing all functions required of them.

By the time that the ancient chant "In Dulci Jubilo," the polyphonic "Crucifixus" of Lotti, the "Lo, How a Rose" of Praetorius, and the "Miserere" of Allegri had been given it was apparent that the club was a master of nuance, of varied tone production, of attack and of release; in regard to the latter, some of the pianissimo finales were memorably beautiful.

Bach's "Now Let Every Tongue Adore Thee" with organ and piano accompaniment, which closed the first part of the

program, was a magnificent burst of singing, with such a full and superbly sustained finale as to bring forth salvos of applause and cries of "bravo."

In the second section, a delightful elasticity, expressing the élan of youth and the exuberance evoked by a love of fine music, was shown in numbers of Brahms, Morley, Dowland, and Coleridge-Taylor, the latter's work, "Drake's Drum," being particularly inspiring.

Three Brahms love songs with piano duet accompaniment, in the third section, stood out admirably. Arthur Foote, the American composer, was represented by his "Bedouin Song." "Serenade" by Borodine was sung, and the "Hallelujah, Amen" of Handel, with organ and piano duet accompaniment, splendidly given, closed the program.

What Dr. Davison has accomplished with young men possessing only natural voices at the start and a mere smattering of musical knowledge, is remarkable and most encouraging. The example which the club presents should be enjoyed to the full by Parisians as well as Americans in the three concerts to follow in Paris. These will be at the Salle Gaveau this evening and tomorrow night and at the Trocadero Monday afternoon at 5 o'clock.

It was stated in a *Tribune* news report recently that an American operatic soprano is with the club. This was an error as the organization is composed of Harvard men only.

WILBUR JUDD

PARIS
Ouest-Éclair
July 12, 1921

LA MUSIQUE POPULAIRE

Des étudiants américains de l'Université d'Harvard, actuellement en France, ont donné ces jours derniers, salle Gaveau, un concert qui a été un révélation . . . Ils nous ont fait entendre du Bach, du Brahms, du Borodine, du Haendel, chantant *a cappelle*, c'est-à-dire sans aucun accompagnement instrumental, avec une netteté de traits dans l'exécution des contreponts,

une perfection dans le pianissimo, véritablement merveilleuses. Il n'existe sûrement pas à Paris de chorale, même formée de choristes de métier, qui puisse être mise en parallèle. Or, notez-le, il ne s'agit pas de professionnels mais d'élèves chimistes, d'élèves ingénieurs, d'élèves architectes . . . Si bien que nous voici distancés sur ce terrain, non plus seulement par les Allemands, mais même par les Américains! Il est vexant qu'en musique vocal ces derniers nous soient si supérieurs, alors que nous sommes beaucoup mieux doués qu'eux.

Reste à déterminer les causes de notre retard. Il tient, évidemment, à l'indifférence des familles et à l'inaction des pouvoirs publics. Les familles, en France, ne comprennent pas que donner aux jeunes gens un moyen d'occuper sainement et moralement leurs loisirs est aussi important que de leur donner un bon métier ou de leur créer une situation, car très souvent l'avenir des dits jeunes gens est compromis, sinon perdu, par les fréquentations des mauvais lieux et des mauvaises compagnies. Il faudrait donc que l'Etat, c'est-à-dire MM. les fonctionnaires qui établissent les programmes d'examens primaires et secondaires, y introduisent la musique avec un coefficient suffisamment élevé pour

que les plus terre à terre s'adonnent p intérêt.

Mais alors on se heurte à la difficulté d'organiser l'enseignement. Avec la manie d'uniformité qui est de règle chez nous, on ne fait rien parce qu'on ne peut pas faire quelque chose partout en France. Pourquoi ne pas procéder par îlots, sauf à n'imposer le coefficient exigé pour la musique que là où l'enseignement musical est organisé? Question de bons sens, de bonne volonté et de patience.

Ce qu'il y a de sûr, c'est que les Allemands sont arrivés à des résultats merveilleux pour l'art, et pour la santé et la vitalité de la race. Que ne va-t-on voir comment ils s'y prennent? — S. Lep.

STRASBOURG
Freie Presse

July 23, 1921
Dienstag, 12. Juli.

Sie kamen aus dem Land der unbegrenzten Möglichkeiten. 59 junge Amerikaner, Studenten der Harvard-Universität, die sich unter dem Namen „Glee Klub“ und der kunstverständigen Leitung ihres Professors Mister J. Archibald T. Davison Mus. D. zu einem Gesangsverein zusammengetan hatten. Sie stammen aus den verschiedensten Teilen Amerikas und gehören allen Zweigen der Wissenschaft an. Um 11½ Uhr vormittags kamen unsere amerikanischen Gäste hier an. Nachmittags war Empfang auf dem ComMISSariat Général und 8½ abends großes Wohltätigkeitskonzert im Saale des Konseratoriums. Die Gesänge waren meist in lateinischer oder englischer Sprache. Adoramus Te von Palestrina eröffnete das Konzert. Mit einem hauchzarten Pianissimo setzten die prächtig geschulten Stimmen zum Crucifixus von Votti ein. Im Miserere von Allegri leuchtete ein metallischer Bass hervor, der jedem Solisten alle Ehre gemacht hätte. Das Rezitativ klang etwas maniert. Saltarelle von Saint-Saëns wurde glänzend rhythmisierend gegeben. Ich erwähne noch den markigen, durch die Septimengänge etwas modernen Einschlag tragenden Chant de Guerre, einen lebhaft an Krieg erinnernden Bedouin Song von Foote und die so warmen innigen Love Songs (Liebesänge) von Brahms. Es war ein immerhin gewagtes Unternehmen, mit Werken von Bach und Palestrina zu kommen, da wir in dieser Hinsicht im Münster- und Wilhelmer Chor

bedeutende Kunstwerte haben. Die christlichen Eigenschaften des Glee Klub stehen auf derart respektabler Höhe, wie wir sie in jeder Straßburger Chorvereinigung von Herzen wünschen. In Archibald Davison lernten wir einen jugendlichen Dirigenten kennen, unter dessen gefasster Chorführung die Darstellungen sich weit über das Maß des Erwarteten hoben. Der Vortrag des Bachchores gab unwillkürlich zu Vergleichen Anlaß. Der Chorleiter ließ es sich sichtlich angelegen sein, eine brillante Schlusshöhe zu erzielen. Und das gelang ihm. Im übrigen fanden wir die Bachauffassung auffallenderweise kühl. Als einen Abergwitz unserer Zeit empfanden wir es, daß Brahms über Amerika förmlich eingeschmuggelt wurde. Das war wohl nur möglich bei dem Hochstand der amerikanischen Valuta! Der lebhaft gezollte Beifall dürfte Brahms bei uns die Wege wieder geebnet haben.

Ein schmetterlingsfarbener Damenflor umschwärzte die Musensohne aus Far-West. Manche holde Maid, die mehr mit pochendem Herzen und glutvoll heißen Augen, als mit intellektuellem Ohr den Sängen lauschte, mochte sich schon an der Seite eines Multimillionärs träumen! — Mit dem in anglo-amerikanischen Kreisen besonders geschätzten Hallelujah von Händel, das durch die unglücklichen akustischen Mißverhältnisse des Raumes leider nicht zu voller Geltung gelangen konnte, schloß das wohlgelungene Konzert. In salorischer Hinsicht unbetritten der Höhepunkt, in künstlerischer jedenfalls ein wichtiges Gesehnis. Last not least — ein in jeder Beziehung kunstfroher Abend.

W. Th.

MILAN
CORRIERE DELLA
Sera
August 6, 1921
CORRIERE TEATRALE
IL CONCERTO CORALE DEL «GLEE CLUB»
AL CONSERVATORIO

La più antica e illustre Università americana, sorta or son quasi tre secoli ad opera del Rev. John Harvard nella piccola Cambridge, accanto a Boston, allo scopo di promuovere la formazione intellettuale della gioventù appartenente alle colonie americane, ha dato ieri, nella maggior sala del Conservatorio, un bel saggio della sua sempre progrediente operosità, affermata nel culto delle gloriose musiche del passato, nella riproduzione della più nobile corale del tempo nostro.

Dopo aver mietuto il simbolico alloro in Francia con un giro di concerti, il «Glee Club» formato da una sessantina di giovani studenti e laureati, appartenenti tutti alla storica Università, volle coronare il suo pellegrinaggio con un nobile omaggio ed una affermazione significativa, recandosi a salutare la tomba del maggior Poeta nostro e sciogliendo l'ultimo suo canto, al di qua dell'Oceano, nel maggior centro industriale d'Italia. La scelta di queste due soste finali, da parte di giovani venienti dalla indusre America a parlarci l'idioma universale dell'arte, non poteva esprimere meglio quella miscela di idealità vaporose e di realtà tangibili ond'è formato e caratterizzato lo spirito moderno. E l'avere quei giovani comunicato l'austera eloquenza del canto di Palestrina, la fiammante ed un poco ampollosa armoniosità del Lotti, la gravità della salmodia fiorita dell'Allegri, servendosi della lingua ufficiale della chiesa e dell'umanesimo, ha fornito a noi, lontani ancora dal concetto della funzione dell'arte nella scuola, la prova del santo compito che a questa spetta a buon diritto e della sana via battuta dagli americani nel darsene seguaci.

Ieri, al Conservatorio, presenti le auto-

rità consolari americane, una rappresentanza del nostro Comune e delle nostre Associazioni studentesche, col concorso di un pubblico alquanto rarefatto dal caldo, ma non per questo meno proclive all'applauso, sotto gli auspici della Società Universitaria, il «Glee Club», un po' ridotto di numero, ha svolto un programma che, se vale per l'America, a miglior ragione potrebbe essere proposto come esempio agli istituti della nostra e tanto decantata terra del canto. La serietà con la quale il coro della Università di Harvard ha affrontato le complesse antiche musiche polifoniche italiane, la cura con cui esso ha cercato di superare le difficoltà della pronuncia latina, l'equilibrio posto nel rendere Rubinstein, Borodine ed Haendel, apparvero il risultato di un'accolta di provetti musicisti piuttosto che l'intellettuale passatempo di un club studentesco, sia pure americano. Certo, buona parte del merito spetta a colui che un tal coro dirige. Nel maestro Archibald Davidson è stato notato un senso acuto della misura nel ricavare le piene sonorità, nel graduare le mezze tinte, nel raggiungere i più delicati *pianissimi* in perfetta unità di intonazione. Aiutato dalla natura spigliata della musica tutta impregnata di antica italiana melodiosità popolare, il Davidson è anche riuscito a riprodurre con molta *verve* una *maggiolata* del vecchio Morley. Se ne volle anzi la replica, come dovette essere replicato l'*Alleluja* finale dell'Haendel. Ciò fece dimenticare qualche momento interpretativo meno felice, notato nella lentezza in cui venne mantenuto il *Miserere* dell'Allegri e qualche secco stacco nella pronunciazione salmodica a note ribattute di questo stesso pezzo. Ma il Palestrina ci apparve, invece contornato della sua splendente mistica aureola; il Lotti uscì nettamente dal viluppo dei *ritardi*, da cui sarà sempre messa alla prova la sicurezza esecutiva di un coro.

In complesso, dunque, l'esito artistico del «Glee Club» è riuscito all'altezza del fine propostosi dagli organizzatori del giro e delle difficili opere prescelte.

Dimanche 7 août, 9 h.

Sous la conduite experte de M. Guillaume Fatio, et accompagnés du professeur Edward C. Moore, le distingué représentant de l'Université d'Harvard, nos hôtes se mettent en marche pour faire une visite rapide de la ville. La tour de l'Île et le monument Berthelier les arrêtent un instant, et c'est ensuite une longue station devant notre monument de la Réformation, évocateur de tant de souvenirs dans le cœur de ces descendants des Puritains du Massachusetts, qui, ainsi que le disait en 1909 le professeur Curtis, créèrent dans le nouveau monde une autre Genève et une autre *Academia genevensis*.

Puis c'est la montée à la cathédrale, où, dans la chapelle des Macchabées, M. F. Thormeyer remercie nos hôtes, au nom du Consistoire et de l'Eglise genevoise, de ne s'être pas bornés à voir nos lacs et nos montagnes, mais d'avoir tenu à monter à St-Pierre, cœur de la cité et citadelle de la Réformation.

Entre temps, et bravant la chaleur torride, la foule des grands jours a envahi la vaste nef et jusqu'aux moindres recoins de l'édifice. Il est dix heures, et la merveilleuse sonnerie s'est tue. Deux à deux, aux accords solennels de la marche du Graal — jouée à l'orgue par le maître O. Barblan — les étudiants d'Harvard montent au chœur.

En quelques paroles bien senties, M. le pasteur Breitenstein montre l'importance de la solennité et voici maintenant que, de toute son âme et sans le secours d'aucun accompagnement, le chœur d'Harvard entonne l'admirable *Cantate Domino* du vieux maître Hans Léo Hassler. Moments exquis inoubliables! Vraiment, cette chorale est absolument remarquable: homogénéité, pureté des voix, respect des nuances, mise en place des parties intermédiaires, tout concourt à produire l'émotion artistique la plus pure et la plus pénétrante, sans qu'intervienne aucun excès dans cet ensemble d'une richesse inexprimable.

Après la confession des péchés, de nouveau, avec son étonnante discipline musicale, le chœur américain exécute le célèbre

Miserere d'Allegri, qu'après deux auditions, Mozart reproduit de mémoire malgré la défense papale. Minute poignante! Le chant s'élève avec l'accent de la plus belle prière, retombe lorsqu'arrive le *lava me ab iniquitate mea*, saccadé et martelé comme un aveu, et le *manifestavisti mihi* s'achève en un *pianissimo* émouvant comme un sanglot.

L'assemblée unanime entonne ensuite le cantique n° 2, que suit une émouvante et longue prédication de M. le pasteur Breitenstein. Deux autres chœurs, l'*Adoremus te*, de Palestrina, et le *Sacrum Convivium*, de Viadana — séparés par une prière que dit M. le Rev. Everett P. Smith, pasteur de l'Eglise américaine — terminent la cérémonie, et le Harvard Glee Club déploie dans leur exécution une sensibilité d'expression et une finesse de nuance absolument merveilleuses. M. Archibald T. Davison, le réputé directeur de cette chorale, mérite bien les éloges que lui adressèrent à la sortie M. Gustave Ador, président du Comité international de la Croix-Rouge, et M. Henry Boveyron, conseiller d'Etat.

Après le culte, les étudiants d'Harvard visitèrent encore l'Hôtel de Ville — où la salle dite de l'Alabama retint spécialement leur attention — et parcoururent en tous sens la vieille ville (maison de Rousseau et de Calvin, etc.). Ces souvenirs tangibles de notre histoire leur montrèrent l'importance des liens qui unissent Genève à leur lointaine patrie. Le passage de Monnetier donna aux jeunes Américains l'illusion de se trouver dans les tranchées, et il fut jugé par eux un remède excellent contre l'obésité.

L'après-midi, à 2 h., par mouettes spéciales, départ pour Genthod, où M. G. Fatio fait à nos hôtes les honneurs de sa propriété. Coucher sur l'herbe, tennis, natation; nos étudiants s'en donnent à cœur-joie. A 4 h., retour au parc des Eaux-Vives, toujours par voie . . . de mer; au débarcadère du restaurant lacustre M. W. Rappard, membre du comité de réception, monta à bord. La visite du parc des Eaux-Vives terminée, nos hôtes se rendirent au parc de la Grange, où M. Stæssel, président du Conseil administratif, leur souhaita la bienvenue au nom de la ville de Genève.

«Par le rôle international qu'elle a joué, leur dit-il, notre ville est votre mère, et vous êtes ses enfants. Genève est sœur de Boston, Genève est sœur de Harvard!» Une salve d'applaudissements accueillit cette péroraison.

M. W. Rappard, ancien professeur de Harvard, raconta avec beaucoup d'humour les souvenirs personnels qu'il garde de son séjour là-bas. En une courte allocution, le professeur Edward C. Moore, représentant de la grande université américaine, remerça chaleureusement les orateurs, et rendit hommage aux efforts que fait l'Europe pour l'établissement d'une paix durable

Un lunch, fort bien servi dans le parc, constitua un intermède accueilli avec satisfaction. Après quoi nos étudiants terminèrent par une note humoristique en exécutant deux pittoresques chansons amé-

ricaines qui mirent l'assistance en gaité. Un choral merveilleux d'ampleur suivit encore, puis un triple, un formidable hourra, comme seuls savent en pousser les Yankees, envoya à tous les échos le nom de notre cité.

Dimanche soir, un dîner privé réunit une dernière fois, à l'hôtel Métropole, les membres du Harvard Glee Club, qui se dispersent lundi matin après avoir visité le Secrétariat de la Société des nations, dont les divers rouages exciteront certainement en eux un vif intérêt. Quelques-uns de nos hôtes séjourneront en Suisse pour un temps, et les autres vont rentrer dans leur patrie pour y terminer leurs vacances. Tous nos vœux les accompagnent dans leur retour, et qu'ils soient bien persuadés que par leur gaité et leur entrain communicatif, ainsi que par leur haute tenue morale, ils ont su conquérir le cœur de Genève!

FINANCIAL STATEMENT

Total Received \$24,062.03

EXPENSES

Schedule I	Organization	\$849.38	
	Passages	11,808.00	
Schedule II	Railroad & Lodging . . .	10,464.60	
	Loss on Exchange . . .	119.34	
	Returned to Glee Club		
	Treasury	668.96	
	Surplus	151.75	
	Total		\$24,062.03

EXPLANATORY SCHEDULES

I. ORGANIZATION:

Expended at office	\$643.91	
Expenses of Assistant Manager in		
France	109.79	
Proctor on ship	20.73	
Bank charges	30.00	
Telegraph & Cables	14.95	
Tips on ship	30.00	
Total		\$849.38

II. RAILROAD, LODGING, ETC.

France

Railroad	\$668.40	
Rooms and meals	3,557.40	
Management and miscellaneous	726.00	
Total		\$4,951.80

Italy

Railroad	\$692.40	
Rooms and meals	2,020.20	
Management and miscellaneous	402.60	
Total		\$3,115.20

Switzerland

Railroad	\$650.40	
Rooms and meals	707.40	
Management and miscellaneous	48.60	
Total		\$1,406.40

Germany

Railroad	\$125.40	
Meals	156.00	
Total		\$281.40

August 7-10

Allowance for railroad, board, etc.	\$709.80	
Total		\$10,464.60



STATUE OF THE YOUNG MOZART
IN SÈVRES PORCELAIN PRE-
SENTED TO THE GLEE CLUB
BY THE FRENCH GOVERNMENT

THE Glee Club especially desires to thank Charles D. Whidden, Alexander Mackay-Smith, Dallas Blair-Smith, and Edward H. Gallup, Jr. for the preparation of the text; and William M. Houghton for his work on the photographs and the printing of this volume.

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